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It is the first variety that so closely approaches the Cervetri ware and which is now recognized as the prototype, not the imitation of the Etruscan examples.⁽¹⁾ These have been found on the Acropolis of Athens. A common design on the Greek examples is the two-horse chariot on which a warrior is mounting. In the field is seen a scorpion. The subject is a common one on Corinthian vases. Other fragments have been recovered at Tanagra. A good specimen is in the Louvre, with a series of figures representing a dance of women. The stamp cylinder process, however, is not used here,—the figures are moulded from a single type. The costume is typical of the women on early black figured vases. Some very fine specimens, dating of the end of the seventh century B. C., have been published by Dr. Ridden.⁽²⁾ All are from Boeotia and similar to those of Rhodes.

In none of these early examples is there any feature peculiar to Etruria—all are purely Hellenic, presenting affinities with metal work or with oriental art, which at this time was exercising a profound influence on Greek art. However this may be, the importation of Greek painted vases into Italy, which began early and lasted long, was fatal to the native bucchero industry. Indeed, in the south of Etruria, which was Hellenized early, the reign of bucchero was short and the Etruscan potters took to imitating—with a crudity which verged on the grotesque—the Greek painted ceramics which were reproduced in an exaggerated style easy to detect even without the help of the inscriptions which, when an attempt has been made to transcribe them, are so badly copied as to betray their origin.

S. Y. S.



OLD GERMAN DRINKING GLASSES

While glass was produced in Germany previous to the sixteenth century, it was not until about 1550 that the German glassmakers began to apply enamel colors to their drinking vessels. The idea was, doubtless, suggested by the practise then coming into vogue, of decorating white window glass with designs in fusible colors. Drinking-glasses formed at that period the most important product of the German glasshouses and to these objects we are forced to turn to study the development of the early art of glassmaking in Germany.

Among the glasses of the sixteenth century we find several characteristic forms. First in importance are those enormous cylindrical glasses, known as *willkomm-humpen*, or *adler-humpen*, on which the main decoration is the double-headed eagle of the Holy Roman Empire, with outspread wings, on the feathers of which are painted the arms of fifty-six electors and members of the Empire. There are in the Museum collection several examples of these Reichs-Adler Humpen. The one illustrated in the accompanying engraving, which is of a comparatively late period, bears the date 1646. The colors found on these glasses are pasty and dull, an opaque dark red, a muddy yellow, which serves as a poor substitute for gilding, a crude blue, a lustreless black, a rather dirty white, and various shades of brown complete the color scale. The upper

(1) Pottier. Bulletin de la Corr. Hell. 1888. 491.

(2) Bull. de la Corr. Hell. 1898. 439-497.

rims are usually finished with delicate patterns in gold and one or two lines of beaded dots, in white or other tints, suggesting the influence of Venice, or Murano. The earlier examples of these Empire glasses are made of coarse green glass, comparatively thin and light in weight. On the bottoms the rough scars of the pony rod still remain.



OLD GERMAN DRINKING GLASSES
Willkomm-Humpen, dated 1646, in Centre
Pass-Gläser, or Measuring Glasses, at Sides

The *pass-gläser*, or measuring glasses, are tall, usually narrow, cylinders, bearing in enamel colors figure designs, frequently a representation of a playing card, for cards were intimately associated with beer drinking at that period. Horizontal lines of white enamel or other color divide the glass into a number of zones, each one being intended to grade the amount of liquid to be swallowed at a single draught. An example in the Museum collection bears the date 1587, and is inscribed with the name of a Dresden painter.

A third group of drinking vessels consists of what may be termed guild or trades glasses. They are similar in form to the Willkommen, broad and cylindrical, and decorated with the arms and representations of the various trades.



OLD GLASS BOTTLES
Enamel Color Decorations
Eighteenth Century

While some of these were intended for the use of corporations, the majority which are preserved in collections were designed for the personal use of tradesmen. Examples in the Museum collection, bearing dates in the late seventeenth and early eighteenth century, are embellished with the symbols and devices of butchers, stone masons, weavers, bakers, tailors and other occupations. Still others are decorated with hunting scenes, combats, processions and allegorical and historical subjects.

To the second half of the seventeenth century belongs a variety of drinking glasses on which is rudely painted a representation

of a mountain landscape. These beakers are known as Fichtelgebirge glasses.

About the middle of the seventeenth century Johann Schaper, of Nuremberg, developed a new style of glass painting, which consisted of landscapes, figure and heraldic designs, executed in black or brown enamel. He also used the transfer-printing process by means of copperplate engravings, and thus established a school which has continued until the present time. In the Museum collections are numerous good examples of tall drinking glasses, plaques, plates and other objects, of this style, decorated in brown monochrome, from the modern factory of J. & L. Lobmeyr, of Vienna.

In the latter part of the seventeenth century tumblers with gold decorations, known as *Zwischen gläser* (doubled glasses), were produced in Bohemia, Silesia and various parts of Germany. The process consisted in fitting two glasses, one within the other, and cementing them together with transparent varnish. These glasses are tapering in form, and cut into numerous narrow, flat, vertical sides. Gold leaf was applied to the outer surface of the inner glass, on which were delicately scratched with a needle, or fine steel point, representations of hunting scenes, and other designs, usually accompanied by inscriptions. The inner side of the outer glass was then coated with the prepared varnish which cemented the two together. The point of juncture at the top was concealed by the application of a band of gilding. In the bases of these glasses will usually be found a medallion of ruby glass. Two good examples of *Zwischen gläser* are preserved in the Bloomfield Moore Collection. A third example, in the same collection, is a fine illustration of the rarer method, employed at the same period, of coating the inner glass with solid gilding and

painting the interior of the outer glass in imitation of variegated marble. These specimens of seventeenth century work are of uniform size, and measure three and a half inches in height.



CORPORATION AND GUILD DRINKING GLASSES
With Enameled Designs of Various Trades
Seventeenth and Eighteenth Centuries

We add an illustration of two bottles from the Museum collection, which are painted with bright enamel colors, and belong to the late eighteenth century. The larger one is Swedish, the other German. The painting is of the same character as that on the drinking glasses described above.

E. A. B.



ASKOS FROM CANOSA

In the Vaux Collection of Pottery, bequeathed to the Pennsylvania Museum by Mr. William S. Vaux, there is a superb vase of red clay covered with a white slip, from Canosa, Southern Italy, of the highly ornate type that brings this class of vase into relation with the artistic terracotta figures of the Hellenistic period. The vase is of a variety of the "askos" order. It is twenty-three inches in height by fourteen and one-eighth in width. The "askos" proper, as a ceramic form is first seen during the "red-figured" vase period. The semi-globular body is flat at the bottom and convex at the top, with a handle sometimes arched over the top to meet the spout, sometimes, especially in Southern Italy, resembling a wine-skin or pouch-like appearance. This species of vase